

JENS JENSEN STUDIO AND LANDSCAPE  
(The Clearing)  
950-954 Dean Avenue  
Highland Park  
Lake County  
Illinois

HABS NO. IL-1189

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ILL  
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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF DRAWINGS

Historic American Buildings Survey  
National Park Service  
Department of the Interior  
P.O. Box 37127  
Washington, D.C. 20013-7127

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HISTORIC AMERICAN BUILDINGS SURVEY

JENS JENSEN STUDIO AND LANDSCAPE  
(The Clearing)

HABS NO. IL-1189

- Location: 950 Dean Avenue, Highland Park, Illinois
- Present Owner: Robert Berman
- Present Use: The studio is vacant. The landscape features are part of the Berman's residential property at 954 Dean Avenue.
- Significance: Originally part of a summer property known as The Clearing, the Jens Jensen studio and surrounding landscape was the working and living laboratory of the man now considered the dean of the Prairie style of landscape architecture. The property is important for its association with Jens Jensen, and has significance in the history of American landscape architecture. The summer house and studio were included in the 1983 Highland Park Multiple Property Listing on the National Register of Historic Places.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of construction: ca. 1910. The exact date of the construction of the summer house and garage is unclear. It is known, however, that the property was purchased in 1908 and the summer house existed by 1918, when Jensen moved his private office from Steinway Hall in downtown Chicago to the Ravinia house (Grese 1992, 136). It is believed that the garage was constructed around the same time as the house, and was thus also in existence by 1918 (interview of Marshall Johnson Jr. by Teresa Ameda-Yap, September 9, 1992).
2. Architect/Landscape Designer: Jens Jensen
3. Original and Subsequent Owners: Having purchased two and a half acres of Highland Park property in 1908, Jens Jensen and his family spent summers there until they acquired a much larger piece of land in Ellison Bay, Wisconsin in 1919. In 1918, Jensen began running his private office out of the Ravinia summer house. He complained of having frequent interruptions from uninvited guests and visitors (Grese 1992, 137). In the early 1920s, the existing garage was enlarged to include a studio which provided a larger and more private work space. Jensen operated his private office from this location until 1935.

JENS JENSEN STUDIO AND LANDSCAPE  
(The Clearing)  
HABS NO. IL-1189 (Page 2)

In 1919, Jensen's daughter Edith married Marshall Johnson, a landscape architect who began working for Jens Jensen after graduating from Cornell University in 1915. In 1921 or 1922, after the studio addition was completed and Jensen's office was moved, the summer house was winterized. Marshall and Edith Johnson and their young son Marshall Jr. moved into the house, as their year-round residence (Interview of Marshall Johnson, Jr. by Teresa Ameda-Yap, September 9, 1992).

Jensen retired to Ellison Bay, Wisconsin in 1935 and Marshall Johnson continued to run his own practice from the studio until 1937. Between that date and 1951, the entire property continued to be owned by Jens Jensen, however, the studio was rented as an apartment to a tenant. After Jensen's death in 1951, his family decided to subdivide the property and sell the small lots.

The first piece of the property which sold was the lot with the original summer house. (According to the Deerfield County Tax Assessor's Office, the family who purchased that lot may have been named Adajan.) In 1954, Mr. Alan Gidwitz attempted to purchase all of the original property including the lot with the summer house. The new owners of that property refused to sell, however, Mr. Gidwitz acquired all of the remaining lots as well as a small property of approximately 1/2 acre which was located south of the Jensen land (Interview of Marshall Johnson, Jr. by Julia Sniderman, March 21, 1994). The new Gidwitz property was roughly configured in an inverted U-shape around the summer house lot. It included the Jensen studio and many of the sites original landscape features. In 1954, Mr. Gidwitz constructed a ranch house at the southeast side of the property (Deerfield County Tax Assessor's Office). Its address is 954 Dean Ave. In 1990, Mr. Robert Berman purchased the Gidwitz Property.

4. Building, Contractor: Jens Jensen and employees including Marshall Johnson, Alex Rossi, and Alfred Caldwell (Interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994).

5. Original plans and other documentary sources: There are no original plans for the studio building, and it was constructed prior to the building permit procedure in Highland Park. There are, however, photographs of the unimproved site of The Clearing at the Morton Arboretum, dated 1908. The Johnson family has within its possession an undated watercolor relating to The Clearing landscape entitled "Sketch for the Garden." Although this includes some landscape features that are intact or have remaining remnants such as the rocky ledge, pool, paths, clearing, stone bench and table, it is clear that

the execution of the landscape design did not strictly follow this scheme.

There are early photographs of the summer house and landscape at the Morton Arboretum (undated, some are included in an article entitled "Landscape Architecture in the Middle West" (Lohmann 1926). Of all the early sources relating to the property, the one that most strongly explains Jensen's design intent is his own description of the property in Siftings (Jensen 1939, republished 1990).

6. Alterations and additions: Although it cannot clearly be documented, it is believed that the original part of the studio is the garage which dated to ca. 1910 (Interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994). This is the southern part of the studio building, and is constructed of wood frame on concrete slab on grade. (the front facade of the existing building is facing southeast, as Dean Ave. is on an angular axis.) The double garage doors at the east facade are intact, although they have been closed with an interior wall.

Sometime between 1919 and 1922, the first addition to the garage was constructed to create the studio. It was constructed of wood frame and siding on stone foundation walls. This addition included a bathroom/kitchenette to the rear of the garage (west), the original drafting studio north of the garage (ravine side), and a small office for Jensen at the rear of the drafting studio (west). In 1931, Jensen took out a building permit to construct the second addition to the building. This entailed adding to the front of the existing drafting studio (north and east). The extension created a formal entry and foyer, and a front office for Jensen with a beautiful stone fireplace on the north facade. The stonework was done by Alex Rossi, who had served as one of Jensen's main contractors and had executed much of the stonework in his landscape designs (interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994). The drafting studio was then relocated to the large room at the rear of the Jensen's new office.

In 1935, Jensen retired to Door County, Wisconsin where he established a school which he also named The Clearing. During the next two years, Marshall Johnson continued to use the studio as the office for his own landscape architectural practice. In 1937, the Johnson family built a new home in Highland Park and moved from the original summer house. At that time, Marshall Johnson also opened a new office in downtown Highland Park. After the Johnson family moved, both the summer house and studio were rented to residential

tenants. Although the studio was rented as a small apartment, the garage had not yet been converted. Sometime after the studio was purchased by Alan Gidwitz in 1954, the garage was converted into a bedroom.

The exact dated of the original implementation and changes to the landscape are unknown. Jensen did, however, write extensively about The Clearing landscape in Siftings, his reflective collection of essays published in 1939. As he wrote that The Clearing included his "first council ring," it is likely that some of the original landscape features were implemented relatively soon after the land was purchased in 1908 (Jensen 1939, republished 1990, 65-69). The Clearing's woodland site at the confluence of two ravines is described in Jensen's writings. In addition, extant landscape elements that are explained in Siftings include the clearing, stone paths, the rocky ledge, pool and some of the original plantings, as well as the council ring. Historic photographs reveal that the bench and table were also created during the period in which Jensen was involved in the property (Morton Arboretum and Grese 1992, cover illustration). Among the remaining plant materials are some juniper shrubs and the following trees: white oak, northern red oak, sugar maple, American hornbeam, common witch hazel, American linden, and Canada hemlock. Many of these species were native to the woodland site.

Some of the alterations and additions that were made to the landscape were done after the construction of Gidwitz residence in 1954. Apparently, Marshall Johnson was commissioned by Gidwitz to add some or all of the new landscape feature (Interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994). Among the additional ring, stone retaining walls, and plantings including: crabapple and American plum trees; yew, viburnum, and American cranberry viburnum shrubs, and annual floral plantings and rose luses around the Gidwitz house and rocky ledge area.

## B. Historic Context

### 1. Jens Jensen's Contributions to Landscape Design and Conservation

Jens Jensen (1860-1951) is known as dean of the Prairie style of landscape architecture and leader of the conservation movement of the Midwest. A Danish immigrant who began working as a laborer for Chicago's West Park Commission in 1885, Jensen advanced rapidly within the system and soon had the opportunity to create new gardens in the parks. Among them was a composition of wildflowers, unusual at the time, which

he called the "American Garden." During the same period, Ossian Cole Simonds, Graceland Cemetery's landscape gardener was adding native plantings to the romantic cemetery landscape. Both events were seminal to the evolution of the Prairie style.

In 1900, Jensen was dismissed after refusing to participate in political graft. Turning to private practice, he began designing estates for wealthy clients, while also participating in a progressive movement which had emerged in Chicago to improve the city and surrounding region. Many of the social reformers, architects, writers, artists and scientists involved in this movement were enamored by the Midwest's native prairie landscape. Studies of the region's natural lands provided Jensen inspiration for his design work, and prompted him to initiate some of the area's earliest conservation efforts.

Major political reform swept through the West Park System in 1905, and Jensen was recruited as General Superintendent and Chief Landscape Architect. Deteriorated conditions and unfinished sections of the System's three large parks and a concurrent busy private office nurtured Jensen's evolving style. After designing a number of small neighborhood parks which had numerous programmatic requirements, Jensen had his first opportunity to create a large Chicago park between 1917 and 1920. This was Columbus Park, which according to Jensen was the "most complete interpretation of the native landscape of Illinois as anything" he had yet done (Jensen 1930). In Highland Park. As Jensen had shifted his West Park role from General Superintendent and Chief Landscape Architect to consultant all of his work was done out of his private office. In 1920, Jensen severed his ties with Chicago's West Park System, but continued to run his private office until 1935, when he retired to Door County, Wisconsin, where he established a school, which also named The Clearing.

Jensen's notable works earned him the epithet Dean of the Prairie style of landscape architecture. Throughout his prolific career, he designed estates, parks, school grounds, university and hospital campuses, golf courses, hotels, resorts, and subdivisions. Among Jensen's private clients were some of the most successful and powerful businessmen in America including Henry Ford, Edsel Ford, Harold Florsheim, Samuel Insull, and Julius Rosenwald. Jensen's projects also allowed him to work with some of the most prominent architects of the Prairie School such as Frank Lloyd Wright, John S. Van Bergen and Hugh Garden. Jensen is also recognized for leading the conservation movement in the Midwest. He was responsible for saving numerous natural areas including the Cook and Lake

County Forest Preserves, the Indiana Dunes, and dozens of Midwestern state parks.

## 2. The Importance of the Ravinia Clearing to Jens Jensen

In his recent book, Jens Jensen: Maker of Natural Parks and Gardens, Robert E. Grese chronicles Jensen's strong feelings of attachment to the Ravinia property which he named The Clearing. Asserting that the clearing or sunopening element, with its "dramatic interplay of light" had special meaning for Jensen, Grese points out that Jensen chose this as the name for the two landscapes for which he had the most personal attachment (Grese 1992, 136). Grese provides additional analysis of the significance of the clearing as a design element:

On a functional level, clearing became the stage for human theater, pageantry, and song. As habitat, the clearing and its woodland border were suitable settings for the plants Jensen so dearly loved: American plum, crabapple, hawthorn and prairie rose. As an allegory, the clearing represented all of nature in a microcosm and had therapeutic effects upon the human psyche. (Ibid.)

A number of scholars have identified a long passage in Siftings as a description of The Clearing in the Ravinia section of Highland Park (Fiala et. al. 1989, and Grese 1992). In this passage, Jensen asserts that "out of the many" places "I have had the pleasure of planning" one "place that has become dear to me during the years" was The Clearing (1939, 64).

Jensen experienced The Clearing as a dynamic place. He asserted that:

This little home has always been inspiring at all seasons. Golden catkins of hazel against the purple mystery of the woodland, hawthorn snow-white on the clearing, plums and shads in the bottom of the ravines like a mist drifting through these deep valleys, oaks with their hold tassels swaying in the wind against the blue sky of Illinois, fleeting shadows across the clearing and deep shadows in ravine and woodland, the charm of it all in the light of the setting sun and its deep peace when the mystery of night quietly enfolds all - these are its spiritual notes (1939, republished 1990, 69).

This description underlines the importance of the Clearing's natural site, and Jensen's intent to make minimal intervention

to the landscape. It also highlights the subordinate role that the summer home and studio buildings had within the overall site.

## PART II. ARCHITECTURAL INFORMATION

### A. GENERAL STATEMENT:

#### 1. ARCHITECTURAL CHARACTER:

- A. Building: The studio is a modest one story building that is clad in wood shingles.
- B. Landscape: The grounds where Jens Jensen's living laboratory for what has become known as the Prairie style of landscape architecture.

#### 2. Condition:

- A. Building: The studio is in deteriorated condition and its foundations are on the eroded top edge of the steep slope of the ravine.
- B. Landscape: Considering the numerous pressures on designed historic landscapes, The Clearing property is in fair condition. The approximately 2 acre parcel retains many of its original design elements, as well as much of the character of its natural setting. There have been a number of alterations and additions, however, that have impacted the property. In addition, ravine erosion threatens elements such as stone paths and the council ring.

### B. Description:

- 1. Studio Building: The one story studio building has a multiple gabled roof. The frame structure is clad in wood shingles, and the roof is clad in asphalt shingles over older wooden shakes. The main facade of the building faces Dean Ave. The facade towards the ravine (north) has a large stone chimney which visually anchors the building to the ravine. Stonework also exists at the foundation of the building on the ravine facade (north) between concrete footings. On the other sides of the studio structure, the wood framing meets with grade and appears to rest on a brick foundation at grade. The southern section of the building (away from the ravine side), however, is composed of wood frame on concrete slab on grade. (fiala et. al 1989, 9).

The building has four rooms and one bathroom on two

levels. Three of the rooms are on wood joists (ravine side) and are at a level of approximately eight inches lower than one room and the bathroom, which are constructed on concrete slab on grade foundation (Fiala et al. 1989,9).

The studio building has wood casement windows with multiple divided lights. On the main facade facing Dean Ave., there is one exterior door with a herringbone wood pattern. This is located east of the double garage doors, which are still extant, though no longer operable.

The interior of the building has a main space that was Jensen's office between 1931 when the last addition was constructed and 1935 when Jensen retired to Wisconsin. This room has board and batten wood paneling on the walls and a wood paneled ceiling which may date to the 1931 addition (Fiala et. al. 1989,9-10). The room also has the attractive stone fireplace that was constructed by Alex Rossi (Interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994). There is also wood paneling on the walls of the other rooms on the north side of the structure (the previous drafting studio and rear office). The rooms on the south side of the structure, which include the entry vestibule, the bedroom (which was originally the garage) and the bathroom have artificial paneling (Fiala et. al. 1989, 9-10). The building systems are well described in "Opportunities for Preserving the Jens Jensen Studio and Landscape" Fiala et. al. 1989).

2. Landscape: Within the approximately 2 acres of property that originally composed The Clearing landscape, there are currently a number of structures and alterations that were added since the property's period of significance. The most obvious are major additions to the original summer home, the construction of the Gidwitz ranch house and its detached garage structure (which is located to the west of the studio building). Below are historic and current descriptions of the site's contributing landscape features. All of these features are indicated on the HABS Site Plan, however, the more intensive level of HABS documentation for the landscape focuses on the west side of the original property, the area which now retains the highest level of integrity:
  - A. Site Features #1, #2, and #4 - Clearing, Bird Bath, and Summer Home: The original design intent for the summer home and adjacent landscape features to the west were clearly articulated by Jensen in Siftings:

JENS JENSEN STUDIO AND LANDSCAPE  
(The Clearing)  
HABS NO. IL-1189 (Page 9)

In the heart of this woodland I cut a sun opening, or clearing as I call it, and on the edge of this clearing I placed the home. Cutting into woodlands usually leaves some hard lines in the way of bare tree trunks. To overcome this, several hawthorns were brought in and placed at prominent points on the edge of the woodland. These trees through their natural spreading characteristic gave the clearing a feeling of breadth; they softened the cold cut I had made and have the little sun opening a poetic feeling most essential to make it more than a hold in the woods. A few crabapples and gray dogwoods that originally occupies some of the cleared space helped to soften this picture and give its finished touch.

If you look from the window of the little home today, out across the open expanse into the background of oak and maple, you see a quiet pastoral scene of complete harmony. When the long shadow come over the land and a thrush signs of the glory of the day this gone, when the west fills up with rose and lavender, the view across this bit of landscape into the ravine with its dark, mysterious depths, and beyond into the floating clouds in the evening sky, is one not easily forgotten.

There is a soothing sensation about this clearing. It is large enough to be in scale with the ancient oaks and maples surrounding it and small enough to give the whole an intimate note. What a delight to see the starry heavens through an opening of the leafy heads of the oaks, or the moon throwing its soft rays across one corner of the clearing, leaving the rest in deep mystery. At such times it becomes a sermon which awakens the best in the human soul (1939, republished 1990, 64-65).

Jensen mentioned that birds were attracted to the garden, which was tucked to the west of the clearing. As the birdbath is composed of stonework that is similar to much of Jensen's work, it is likely that it is either original or was added during his association with the property (until 1935).

Today, only a part of the original clearing exists. It was impacted by the first addition to the summer home, which was an attached garage added to the north side of the original building. Later, the east side of the

JENS JENSEN STUDIO AND LANDSCAPE  
(The Clearing)  
HABS NO. IL-1189 (Page 10)

clearing was more severely impacted by several major additions constructed to the east facade of the original summer house. The clearing was also truncated by the extension of the driveway which was constructed in 1954 to provide access to the Gidwitz house. To create privacy between the two residential properties, the area that became the western edge of summer house property was buffered with a large mass of additional plantings. The long view to the west ravine, which was so beautifully described by Jensen above, was thus eliminated. The original breadth of the view is shown in a photograph that was published in the mid 1920s (Lohmann 1926). Although the context has changed, the stone birdbath remains in its original location.

- B. Site Features #3, #5 and #6 - Sun Opening, Studio, and Landscape Beds and Paths to Studio: As explained above, the exact date of the construction of the studio building cannot be clearly documented, however, it is likely that the original portion of the building served as a detached garage for the summer house. It was probably constructed concurrently with or shortly after the summer home was built (ca. 1910). The existing driveway is obviously an addition. It is not in alignment with double garage doors of the studio building. Those doors face Dean Ave., but are several feet north of the existing driveway. Due to the driveway alteration, it is clear that the sun opening north of the clearing is not in its original condition. It is likely that this sun opening was originally enclosed at the north with dense plantings in the area that is now the driveway. The landscape beds and paths to the studio may have been changed and altered as the additions were made to the studio building. Today, there is a stepping stone path from the driveway to the studio entrance, and another from the studio entrance to the sidewalk on Dean Ave. The beds retain remnants of what may be original plantings including hawthorns and hemlocks.
- C. Site Features #8, #9, #10, and #11 - Rocky ledge, Pool, Bench and Table and Kitchen Garden: Jensen's design intent for these features is clearly expressed in Siftings. He explained that on the juncture between the two ravines there was an "old Indian trail" which led to the garden:

At first, the making of this little garden was an economic matter. It consisted of small fruits and vegetable. In one corner was a place to rest, shaded by overhanging wild grape vines. But

prosperity came along, and man became lazy, not caring to work in a vegetable garden; so a change was made. The vegetables and small fruits were forgotten, and the slope toward the ravine's edge was made almost level. This created a difference in grades at one end of the of the garden, and here a rocky ledge was formed. This ledge was symbolic of the rocky cliffs along the Illinois and Rock Rivers, which I so greatly admired when I first came to the prairies.

There is a remarkable nobility in rocks, weatherbeaten and worn by water of past ages. Rocks, like trees, have a character all their own, and this character is emphasized when the rock is rightly placed. Usually only a few plants can be used in connection with these heralds of the past, a little moss and a few clinging plants. One should always keep in mind that the rock has a story to tell, and it should not be vulgarized by a conglomeration of unfitting plants.

This particular ledge was situated where it received a great amount of shade; so it soon became weathered, and green lichens and mosses made it quiet and restful. In the winter it became a delightful note in the garden with heads of a few goldenrods and asters silhouetted against its warm texture, and climbing over its ridge a few prairie roses gay in their winter fruit gave it a note of joy. I delight in visiting this nook in winter when snow partly covers the rocks and some rabbit has found shelter in a protected corner.

Below the ledge a pool was added to bring the play of fish and a friendly frog or two into the picture. And in front of the pool an refreshing green carpet on the level grade stretched away into the woodland border. A lilac bush that belonged to the early garden, which for sentimental reasons could not be forgotten, found a spot near one of the garden's resting places. Some native plum and a crab-apple tree for their fleeting blossoms in spring, together with a few perennial of the variety one would like for such a composition, completed the garden. This garden brings joy and happiness at all seasons of the year-not so a garden where the plants have to wear winter protection. The birds gather here, and how beautifully they fit into the picture. They, too,

like this little bright spot in the forest.

Ancient oaks surround the garden, and two of these sturdy giants loom up where the trail meets the clearing and points the way (1939, republished 1990, 67-69).

The description of this area is particularly revealing, as it shows how The Clearing landscape went through changes and alterations even during its period of significance. Today, many of the features described above are still extant, although the garden itself no longer exists. Several of the mature white oaks and northern red oaks described by Jensen still frame the edges of what was the kitchen garden and rocky ledge. The existing stone bench and table originally sat beneath the overhanging grape vines described above. A historic photograph that was originally published in a 1926 article (Lohmann 1926) and was recently re-printed on the cover of Jens Jensen: Maker of Natural Parks and Gardens (Grese 1992) clearly depicts the stone table and bench beneath a wooden pergola element with overhanging vines. This photograph also shows the giant oaks in the background, and a long stone path leading to the bench and table in the foreground. Only a portion of the path is extant. None of the plantings along the path remain, however, there are still two of the American plums that were mentioned by Jensen, near the rocky ledge and pool. The ledges, pool, and its associated waterfall element are well intact, although the pool is now dry. There are some very old junipers near the pool that may be original, however, this cannot be documented.

There is some stonework that is not original, including a bluestone path and bluestone patio. This may be some of the work that the Gidwitz's hired Marshall Johnson to do in the 1950s (Interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994). It appears that little if any original stonework was removed when the bluestone was added. A stepping stone limestone path just north of the Gidwitz house may have also been added at that time. In addition, foundation plants were added to the west and north of the house. These include yews and American cranberry viburnum.

- D. Site Features #12 Players' Hill, Stone Path, and Council Ring - In Siftings, Jensen explains that as one followed the old Indian trail, at the juncture where the "two ravines met was a chipping station where Indians make arrowheads for hunt and for war":

...Along the trail and on the ravine slope dogtooth violets, trilliums, hepaticas, wild geraniums, and numerous other plants, all friend of the oak and the sugar maple, covered the forest floor. On a little elevation at the intersection of the two ravines was a fitting place for an outdoor stage—we called it "Player's Hill." Many plays have been given here, some fitting the moonlight and others the dark and stormy nights.

Just below "Player's Hill," on the slope of the ravine, the first council ring was built—a new adventure. In this friendly circle, around the fire, man becomes himself. Here there is no social caste. All are on the same level, looking each other in the face. A ring speaks of strength and friendship and is one of the great symbols of mankind. The fire in the center portrays the beginning of civilization, and it was around the fire our forefathers gathered when they first placed foot on this continent. This particular council fire is situated where it may be seen from up and down the ravine like a message of greeting to others. The smoke of the fire illuminated by the moon, forms fantastic shapes which gently float over the deep and penetrating shadows of the ravine. Many of these rings have I built since this first attempt. When they are placed on school grounds or in playfields, I call them story rings. These rings are the beginning of a new social life in the gardens of the American tomorrow.

The ravine have been left undisturbed for nature to work out her own problems. They give to us their depth, their mystery, their wild life, their secret nooks with rare plants. Their importance to the spiritual mind is much greater than if they had been improved by trails and bridges, something the floods of spring do not like.

The old Indian trail following the ridge became a fitting path to the garden, which was placed on the edge of the west ravine. Here it received the full afternoon sun and was hidden from the babble of the street (1939, republished 1990, 65-67).

All of the elements described above, the Player's Green,

stone path, and council ring remain intact. The lawn area that Jensen referred to as Player's Hill or Player's Green remains as a simple elevation in the land. While later uses of this element relied on masses of vegetation to articulate spaces for the actors and audience, it is unlikely that this player's green was ever such a defined composition. Sugar maples, white oaks and northern red oaks still surround the path leading to the council ring. The path is also extant, however, ravine erosion has necessitated the addition of retaining walls in this area and the paths may have been re-worked. The council ring is well intact. It now has a floor of pea gravel, which is probably a recent intervention. (It is likely that it originally had a dirt floor.) The fact that Jensen refers to this as his first council ring leads one to believe that The Clearing landscape must have been implemented sometime around 1910 or 1912, because shortly thereafter the element appeared in many of Jensen's plans. The fireplace is a 1950s addition that was constructed by Marshall Johnson Jr. for the Gidwitz family (Interview of Marshall Johnson Jr. by Julia Sniderman, March 21, 1994).

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JENS JENSEN STUDIO AND LANDSCAPE  
(The Clearing)  
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PART IV. PROJECT INFORMATION

Submitted by: The Friends of Jens Jensen and the Bauer Latoza Studio

Sponsored by: The Friends of Jens Jensen, City of Highland Park, Highland Park Landmarks Committee and Park District of Highland Park